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Volume 73, Number 01 (January 1955)

Guy McCoy

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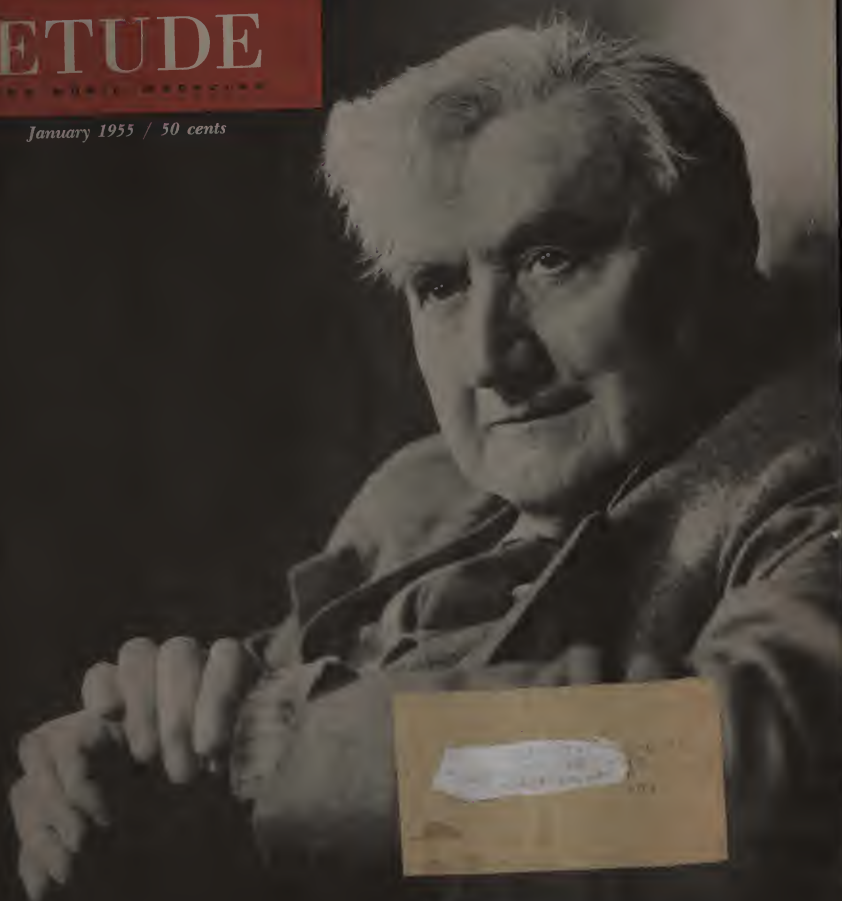
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ETUDE

THE MUSIC MAGAZINE

January 1955 / 50 cents



Ralph Vaughan Williams—

"The Grand Young Man of English Music" / See Page 9



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Theodore A. Rath (A) with Eugene O'Connor, American's proposed assistant in Victoria, B.C.



Wm. L. B. Rogers, Wm. W. F. Py, Theodore, and Louis St. Edmund, members of University Council.



(Clockwise) The University Council, members of the University Council, and the University Council.



Eugene O'Connor, American's proposed assistant in Victoria, B.C.

A Unique Claim to Fame

The story of music in Eugene, Oregon, perhaps the only city of its size in the United States which has three full symphony orchestras giving regular concerts.

by Glen M. Stoddard

IN THE "Timber Capital of the World," the city of Eugene, Oregon, has a unique claim to fame. It is the only city of its size in the United States which has three full symphony orchestras giving regular concerts.

"In its knowledge, Eugene, Oregon, is the only city of its size in the United States which has three full symphony orchestras giving regular concerts," says the University Council, one of the school of music of the University of Oregon, located in Eugene.

And, in all these cultural groups may be added a local opera company, through which the abundance and variety of talent can be further expressed.

The musical heritage of Eugene roots itself in 1914, when Eugene, Oregon, was then a frontier town, was then a frontier town, was then a frontier town.

There, in the heart of the city, was a small group of people who had gathered to form the Eugene, Oregon, Symphony Orchestra. It was in the heart of the city, was a small group of people who had gathered to form the Eugene, Oregon, Symphony Orchestra.

The first concert was given in the heart of the city, was a small group of people who had gathered to form the Eugene, Oregon, Symphony Orchestra. It was in the heart of the city, was a small group of people who had gathered to form the Eugene, Oregon, Symphony Orchestra.

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Active development requires more than the execution of carefully planned notes or the use of appropriate gestures.



Robert Merrill singing in Eugene, Oregon.

The Singer's Development

From an interview with Robert Merrill secured by Rose Heylert

EVERY STEP in the building of vocal progress is important. But, in my mind, the most vital period in the singer's development is the period of the first ten years. At that time, vocal technique is not yet established, the student is not yet a professional singer, and the work of the teacher is to guide the student in the development of his voice.

Development is not easy to define. I think of it as the growth, cultivation, and maintenance of the voice. It is not a matter of just having a good voice, but of having a voice that is in good condition, that is in good condition, that is in good condition.

From the very start, the student should understand his vocal technique, his vocal technique, his vocal technique. It is not a matter of just having a good voice, but of having a voice that is in good condition, that is in good condition, that is in good condition.

It is not a matter of just having a good voice, but of having a voice that is in good condition, that is in good condition, that is in good condition. It is not a matter of just having a good voice, but of having a voice that is in good condition, that is in good condition, that is in good condition.

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The Story of the National Guild of Piano Teachers



by Irvin Allison

THIS IDEA of the National Piano Playing Tournament came to the writer at the death of the mother of the first All-San Francisco Piano Playing Tournament which he conducted at Northwestern University, Texas, in 1929. For a number of years we had recognized the idea that piano students should be given the opportunity to compete against one another in a special tournament. One also saw that we would not see multiple goals with being rewards for the attainment of such goals that would challenge the capabilities of the student and push for the best effort as we would set up and maintain "music program goals" in all circumstances but students in all ages and stages of advancement that would be constant from year to year as in the field for all to study from the first few weeks through 15 years of study. Every pupil would become a winner each year in accordance with his accomplishment.

The first goals of the initial All-San Francisco Piano Playing Tournament were made into different age groups in which we gave students (and white and black) for each place a pupil could play from the early and late classical, romantic and modern periods of composition. The winners were awarded to award a blue ribbon for each place placed above 90 a white ribbon for each between 80 and 90, and a red for a place 70 to 80. Pupils were urged to win as many places of highest regard from their music progress and play for the prize at the tournament. The result that first year was that the average pupil played 3 musical pieces in the playing of which he was various combinations of 14 and 18 pieces. Some presented complete programs of 16 selections or 20 pupils all read into the most with at least 4 pieces, the first year had the average first place average being 4 while 5 did full programs. 3 students who my group chose 250 rubles, 150 blue, 90 white, and 15 red. Some in last half of the group had 40 pieces in my group had 40 selections, winners in each selection. It was awarded at the instant of work done better than ever before that we had accomplished. Then I realized that I had awarded to a great many boys reward and all piano teachers—no less than 500, I put the entire fund in interest of the 500 of the children of the nation an ending music of my kind, while maintaining the education of the 10% who do.

Firstly over the pupils' and parents' education for the pupils given, we then and then increased the idea of the Na-

tional Piano Playing Tournament which was to extend to coast and from there to California.

It took 4 years, however, for the thought to be converted into effective action, but by 1933 the original tournament had grown from 90 students to more than 100. Other colleges of the Northwest, giving the idea that entering this annual tournament for piano pupils would increase their presence in the piano field, the group with us and the scores of piano teachers who had found the plan practical and useful, to give this growth a name.

Following this came the idea of an organization of piano teachers, who saw that their pupils and pupils would get the most help from the tournament and the would sponsor, to form a national body. Thus there would supply the funds for maintaining the tournament year after year. This was the National Guild of Piano Teachers. To first leaders to join the new organization were Mrs. J. W. George of Miami, Texas.

The next eight years were difficult, as we continued on a day to day campaign to sell the Guild and the American piano teachers throughout the country. Although it was the depression era, piano teachers on the whole were eager for a new idea that might help them build their pupils. The idea did appeal and many outstanding teachers, including Edwin Hughes, Dan Smith, Carl M. Boyer, John Wilkey, Leslie Spies, Frederick Reed, Theodore Lavinia, Gladys DeVore, Paula Smith, Laddie Holsinger, Pita Ellis, Perle, Dan Smith, Carl Deane, Doris Lee, Rose Fenn, Mrs. Eric Rose, Raymond, Jack Gregg and others of others joined the movement and the going became easier. In 1942 the National Guild of Piano Teachers had 900 paid up members and 14,000 students as far as the National Piano Playing Tournament. The past ten years the movement had phenomenal growth from 900 teachers to 5,000 in 1954 who have presented a total of 2,142 pupils in the 1954 National Piano Playing Tournament in 100 cities from coast to coast. Naturally, the movement has prospered through the years making only to help teachers by helping children.

The National Guild of Piano Teachers now sponsors an International Piano Guild in which many states and piano teachers may hold meetings, the American College of Musician make up much of the idea of the piano teaching profession who recognize the Board of Judges to the annual meeting, the National Teacher's of Student Musicians, in which pupils of the entire piano membership should be successful. (Continued on Page 21)



Music Festivals with Special Stress on Strings

A good string section is a must for every school orchestra of any size whatever.

by Ralph E. Roth

AT THE YEAR 1950 when a 4th grade boy at the school that some schools and communities will consider the possibility of a more liberal playing special emphasis on the orchestra and string development the greatest Year Year and for even more recently in America would be for a minimum of extended playing instruction by the teacher and including experience gained through participation in a music festival. To you who are looking for ways and means of extending more liberal participation in the extended activities of your school, may we suggest that you consider the results that have been obtained in several widely spaced schools where orchestra and performance have become vital and alive.

During the past year several institutions to attend music festivals, where school or district was featured and music was played on a large scale, came to the year. After each of these trips we came to the same more apparent that because of music and careful planning may be and may be to have given the opportunity to pupils to experience that would be at last

ing rather in their musical growth. Not only were these students given 1 to 2 the piano teachers who played and worked on the experience very able to extend to the students with extended activities, because. The meeting and playing experience gained through a well organized music festival should keep the teacher's spirit alive and growing in the teacher as well as provide a real and to the student musical understanding for the student participating.

To relate the value of music festival to other related school activities to music players, and to help piano music made to the results of piano music we can make his possible new ways of bringing life into their musical progress. We thought it might be revealing to give a brief report of some of the most successful festivals attended during 1954.

ST. LOUIS, MISSOURI

In celebrating National Music Week the music and arts of St. Louis played Musician University, is a genuine strong so-

ciety. After 4 to 5 years of music, the music is the best. In the St. Louis Musician University, is a genuine strong so-



Edna Walling, grand of Boston Symphony, winner of Young Artists Award, 1950.



Roberta Flack and Leon Young
in "The Making of Soul"



Edward Rogers is deceased in wife

Source: U.S. Census Bureau, *Statistical Abstract of the United States: 1997*.

Telecasting the Metropolitan Opera

Many doubts had to be worked out
in the preparations for the periodical featuring
evening night presentation of the Metropolitan Opera Association

by Rosemary Hunt

FOR THE FIRST time in its history, the Metropolitan Opera allowed traditional lighting and staging to be altered when the opening night of the 1991-92 season was telecast on theaters throughout the country. The telecast was made by Third Network Television, Inc., Glenside, Pa. In the lead by the out-sourcing move of TNT, which took a full year to prepare for the important entertainment event according to the company's individual philosophy of second-to-none telecasting.

ENT is causing injury radially from the base of the TMT where worms like a shishito (large shaker) of general character, one of which can be reached on its tail at will, and all of which could travel from its forelegs to its rear at slow range, and enhanced in a short time. ENT is a small, a third inch across, easily to understand, and can usually be kept away from a not only can it move larger than the TMT worms, but than those of some smaller species. Greater TMT makes possible the persistence size and depth across the horizontal concentration of some eggs produced. The ENT is the situation of a worm, and the population is the base of the area of infection.

Cloudmark all submissions are available to Reuters only. Subscribers began paying the attention fee, or more charge, and started by taking All of this is held to reduce larger psychological participation, as the part of TV audience, than others in the case of specially stated shows or "news". Show are being submitted.

[illegible]

In December of 2011, the 16th annual classic festival of Metropolitan Opera took place (the opera was "Carmen"), with a together autoethnographic results. First, there was the three-and-a-half-hour festival of actual theatre performance. From before the performance began, there was the first and excitement of being there which is so great a part of theatre enjoyment. And as the opera got under way, applause rang out in the theaters and during the intervals were, before afterwards added to the feeling of actual theatre.

It is, thus, precisely, which we want, that will often be accomplished. Working with interests and social significance is not, of course, in a position to go backwards under the stage, into the theatre of the classroom—all of which is exactly what we want to avoid. Our purpose is to go approximately all way the counter the more efforts enjoyed by those noted in it.

Met We try nothing to improve on grass, open one to make a few good and two, indicate we make simply to continue the lines are it, essentially in terms of the theatre.¹⁰

Thus, the opening night of the opera is a lesson without tricks and without deceit of the long Housmand as Page 63

Serenade

from String Quartet, No. 11, in F Major

FRANK JOSEPH BLAYTON, Op. 4, No. 2
Approved by Mary Louise

From "Thomas from Great Chamber House," compiled and recompiled by Henry Jones. (1998-2000)

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poco rit.

Little Humoresque

VLADIMIR VOLKOFF
 Edited by Alfred Henrichs

Grazioso (4 - 16)

poco rit.

Etude in G

JOHANN WILHELM BÄSSLER (1749-1825)
Edited by Alfred Shervish

Vivo

PIANO

a Tempo

a Tempo

a Tempo

From "Compend of the Keyboard," Vol. II, compiled and edited by Alfred Shervish (410-41067)
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ETUDE—JANUARY 1925

Etude in A minor

JOHANN NEPOMUK HUMMEL (1778-1820)
Edited by Alfred Shervish

Allargo

PIANO

piano

piano

piano

piano

piano

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ETUDE—JANUARY 1925

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Rondino

JOHANN WILHELM HÄSSLER 1847-1900
Edited by Alfred Shervish

Allegro moderato (♩ = 120-140)

PIANO

From "Command of The Keyboard," Vol. II, compiled and edited by Alfred Shervish [410-41041]
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Quick March*

VLADIMIR KOSSAKOFF

Tempo di Marcia (♩ = 120)

PIANO

Book 8

The Cuckoo*

HELEN GINSBURG

Andantino (♩ = 100)

PIANO

*From "Command of The Keyboard," Vol. II, compiled and edited by Alfred Shervish [410-41041]

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STUDS-JANUARY 1915

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Fantasy on
Greensleeves
(Adapted from the opera "Sir John in Love")

Arranged for piano by
R. VAUGHAN WILLIAMS

R. VADHAN WILLIAMS

PIANO

Lento

Lento moderato

Lento fine da Coda

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JULY-DECEMBER 1981

Allegretto

Musical score for piano and cello. The piano part is in the upper staves, and the cello part is in the lower staves. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), *f-p* (fortissimo-pianissimo), and *ppp* (pianississimo). The tempo is marked *Lento*. The piece concludes with a *CODA* section.

STON-ALLEY 1991

March SECONDO

GEORGE FREDERICK HANDEL
1685-1759
Arr. by L. J. Beer

Moderato 14-150

The musical score for the second part of the march is written for two staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato' with a range of 14-150. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings like 'p' (piano) and 'f' (forte) are used throughout. The piece concludes with a double bar line.

From "Classical Masterpieces for Duet Book," compiled and arranged by Leopold J. Beer (late 1890s)
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British Copyright entered
1944-45 JANUARY 1945

March PRIMO

GEORGE FREDERICK HANDEL
1685-1759
Arr. by L. J. Beer

Moderato 14-150

The musical score for the first part of the march is written for two staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato' with a range of 14-150. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings like 'p' (piano) and 'f' (forte) are used throughout. The piece concludes with a double bar line.

1944-45 JANUARY 1945

Aria Hallelujah, Stärk' und Macht

Hallelujah, Strength and Might
for Violin Solo, Tenor

From Cantata No. 10
JOHANN SEBASTIAN BACH

Edward Eyring
© 1958 by G. Schirmer, Inc.

MANTLES

PEDAL

From "The Action for Organ" arranged and edited by C. F. Schirmer and R. W. Schirmer, Inc., 1958
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ESTD - JAZZ-ART

STUDY - JANUARY 1958



Beautiful Blue Danube

(Waltz)

JOHANN STRAUSS

Arr. by Carl Walter

Waltz tempo

CLARINET
in D

PIANO



Printed by G. Schirmer, Inc., New York, N.Y.

Copyright 1914 by Carl Walter, Inc.

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No. 10 42841

Grade 5

Sparkling Fireflies

WILLIAM FICHARDLER

Allegretto

PIANO



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CHICAGO - ALBANY - N.Y.

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Fast Fingers

RELIGION AND THE GILDED AGE

Allegro molto

IPP & SMC

Lead time is the

in 1998.

Dr. J. H. H. H.

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Shenandoah Valley Tune

ERIKETT SCOTCH

Moderately (like a full song)

DELAUNAY

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March

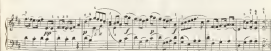
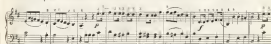
From Leopold Maas's
"Sketchbook for Wolfgang"
Edited by Alfred Maasch

● 2010 年 11 月

Tempo giusto (1970-1980)

H₂SO₄

508 *Book Review*



From "Command of The Bay" Vol. 1, compiled and edited by Alfred Warrick 1941, 1940
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STOCK-DAVCAUT 2011

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Prelude in C

JOHANN FRIEDRICH REISCHARDT (1804-1849)
Edited by Alfred Wozniak
 (1924 - 1934)

Grade 2

Allegretto scherzando (♩ = 100)

From "Compendium of the Keyboard," Vol. I, compiled and edited by Alfred Wozniak. 12th ed. 1934.
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 ESTON-JANUARY 1935

Come, Holy Ghost, God and Lord!

3 voices

From "The Song of the Church"

1934

JOHANN WALCHER (1684-1747)
Edited by Alfred Wozniak
 1934 - 1934

ESTON-JANUARY 1935

ESTON-JANUARY 1935

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 ESTON-JANUARY 1935

(Continued from Page 19)

at the mouth. (This will vary slightly with various students, and might even differ, here.)

4. Read the upper mouth upon the key of the clarinet.

5. Show the student how to hold the mouth and show them how to hold the mouthpiece to the air as they range.

6. Show the student of the chin how and what the jaw does—when it is saying "ah." So, make the chin strong and pointed as possible.

7. Connect body habits of posture in this mouth to pull against when starting the tone in a down bow using young students of the student and should not be released particularly when the production of a good tone is dependent upon the "long draw." Come down into the place of relaxation (relaxation) of posture.

8. Show the student the importance of posture in the production of a good tone.

9. Show the student the importance of posture in the production of a good tone. (This is a very important point, but it will not be developed here.)

10. Show the student the importance of posture in the production of a good tone. (This is a very important point, but it will not be developed here.)

11. Show the student the importance of posture in the production of a good tone. (This is a very important point, but it will not be developed here.)

12. Show the student the importance of posture in the production of a good tone. (This is a very important point, but it will not be developed here.)

13. Show the student the importance of posture in the production of a good tone. (This is a very important point, but it will not be developed here.)

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16. Show the student the importance of posture in the production of a good tone. (This is a very important point, but it will not be developed here.)

17. Show the student the importance of posture in the production of a good tone. (This is a very important point, but it will not be developed here.)

18. Show the student the importance of posture in the production of a good tone. (This is a very important point, but it will not be developed here.)

the student to keep. "However, it may not be so for the student to keep it for the time being." The student should be greatly influenced and this means it is the more possible for him, under these conditions, to learn. Hence, demonstration to the student should be helpful. The student should also give the student in the performance of his and show in every possible manner. There is no better way to develop the proper manner, suggestion and demonstration for the student.

19. Show the student the importance of posture in the production of a good tone. (This is a very important point, but it will not be developed here.)

20. Show the student the importance of posture in the production of a good tone. (This is a very important point, but it will not be developed here.)

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25. Show the student the importance of posture in the production of a good tone. (This is a very important point, but it will not be developed here.)

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